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Autore	Cho O-hyon <1932->
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Nota di contenuto	Frontmatter -- Contents -- Preface -- Introduction -- Bitter Flower -- Daydream -- Distant Holy Man -- Elm Tree & Moon -- Desire, Deeper than The Marrow -- What I've Always Said -- The Sound of Ancient Wood -- The Dance & The Pattern -- Spring -- Musan's Ten Bulls -- Regarding My Penmanship -- Weekend Scrawl -- Wild Foxes -- Hoarse -- Speaking without Speaking 1 -- Speaking without Speaking 2 -- Speaking without Speaking 3 -- Speaking without Speaking 4 -- Speaking without Speaking 5 -- Speaking without Speaking 6 -- Waves -- What The Northeast Wind Said 1 -- What The Northeast Wind Said 2 -- What The Southeast Wind Said -- Amdu-Drowned Man -- Buddha -- Children of Namsan Valley -- Walking in Place -- The Path of Love -- At The Razor's Edge -- Crime & Punishment -- Today's Beaming -- The Way to Gyerimsa Temple -- Jikjisa Temple Travel Diary -- Tales From The Temple -- The Way To Biseul Mountain -- 2007-Seoul At Noon -- 2007-Seoul At Night -- Wild Ducks & Shadow -- Winter Mountain Beasts -- A Day at Old Fragrance Hall -- Bodhidharma 1 -- Bodhidharma 2 -- Bodhidharma 3 -- Bodhidharma 4 -- Bodhidharma 5 -- Bodhidharma 6 -- Bodhidharma 7 -- Bodhidharma 8 -- Bodhidharma 9 -- Bodhidharma 10 -- Sunset, Bay of Incheon -- The Sea -- Words of a Boatman -- Moments I Wished Would Linger -- You and I: Our Outcry -- You and I: Our Lamentation -- Siblings -- When The Dawn Comes Down -- A Fistful of Ashes -- Holding On to a Finger

-- When The Thunder God Came to My Body -- Opening The Mountain-Side Window -- Proximation -- Sun & Moon -- Arising, Passing, Attachment -- The Wind That Once Wept in The Pine Grove -- Gwanseum -- This Body of Mine -- The Day I Try Dying -- As I Look Upon Myself -- Waning Landscape -- At The Tomb of King Seondeok -- Forest -- New Shoots -- Early Spring -- Three Views of Spring -- The Sound of My Own Cry -- All The Same at Journey's End -- Scarecrow -- Days Living on The Mountain -- Vapors -- My Lifelines -- Embers (Afterword) -- Translator's Afterword -- Acknowledgments

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## Sommario/riassunto

For Nirvana features exceptional examples of the poet Cho Oh-Hyun's award-winning work. Cho Oh-Hyun was born in Miryang, South Gyeongsang Province, Korea, and has lived in retreat in the mountains since becoming a novice monk at the age of seven. Writing under the Buddhist name Musan, he has composed hundreds of poems in seclusion, many in the sijo style, a relatively fixed syllabic poetic form similar to Japanese haiku and tanka. For Nirvana contains 108 Zen sijo poems (108 representing the number of klesas, or "defilements," that one must overcome to attain enlightenment). These transfixing works play with traditional religious and metaphysical themes and include a number of "story" sijo, a longer, more personal style that is one of Cho Oh-Hyun's major innovations. Kwon Youngmin, a leading scholar of sijo, provides a contextualizing introduction, and in his afterword, Heinz Insu Fenkl reflects on the unique challenges of translating the collection.

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